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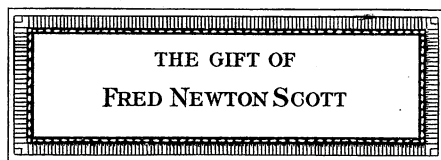
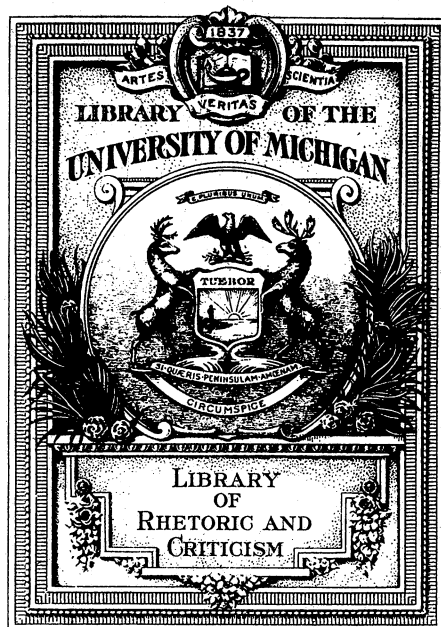
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INSTRUCTIONS TO STUDENTS  
IN  
RHETORIC I

**Read Carefully. Paste this in your text-book or note-book.**

## READING LIST FOR RHETORIC I.

One group is to be read each fortnight. The student is to read one story, one essay, and two poems.

SHORT STORY	ESSAY	POETRY
1. Stevenson	Ruskin	Burns
2. Harte	Lamb	Lowell
3. Wharton	G. W. Curtis	Byron
4. Kipling	Huxley	Lanier
5. Garland	Repplier	Keats
6. Poe	Stevenson	Tennyson
7. Matthews	Morley	Pope
8. Parker	Lowell	Shakespeare
9. Bunner	Birrel	Arnold
10. Stockton	Macaulay	Scott
11. Hopkinson Smith	Carlyle	Cowper
12. Jewett	Burroughs	Shelley
13. Aldrich	Stephen	Poe
14. James	Benson	Gray
15. Hawthorne	Crothers	Browning
16. Hale	G. L. Dickinson	Rossetti
17. Wm. A. White	Thoreau	Milton
18. Page	Holmes	Swinburne
19. Van Dyke	Arnold	Whittier
20. Wilkins	Lang	Wordsworth
21. W. W. Jacobs	Emerson	Kipling

In addition the student is required to read as follows:—

First Semester: One novel.

Second Semester:

1. (a) A biography, or (b) An autobiography.
2. A volume of essays by a single author, or any volume of history, science, etc., which the instructor shall deem equivalent to the volume of essays.

These books are to be selected by the student. The choice is to be ratified by the instructor. The selection should be made early in the semester.

## PREPARATION OF MANUSCRIPT.

1. The manuscript must be neat in appearance and legibly written. Manuscript which is illegible, slovenly, or carelessly prepared will not be accepted.
2. Write with black ink; use standard rhetoric paper; write on one side of the sheet only.
3. Do not fold or *crumple* the sheets, or pin them together, or turn down the corners.
4. Choose a fitting title. Avoid such headings as "Description of——" "Exercise in——."
5. Put the title on the first line of the first page only, underline it with a wavy line, and leave one ruled line blank before beginning the essay.
6. Indent for a paragraph at least one inch. Do not leave blank spaces at the ends of sentences except at the close of paragraphs.
7. Write your name, file number, the number of the theme, and of the page in the upper right-hand corner *of each page* of your manuscript. Use arabic numerals for all notations.

[N. B. Your file number is *not* your post-office number, but one assigned especially for use in rhetoric.]

The following is a model for the form in which themes should appear:

19-1.

"De Profundis"

I entered the dark, foul-smelling passage-way, with my hands outstretched as though to ward " " that danger. " "

## CORRECTIONS.

1. Credit will be given only when all the themes which have been assigned are properly corrected and on file with the Theme Clerk.
2. The student is expected to purchase a filing-case for his themes and leave it with the Theme Clerk. Corrected themes are to be kept on file and should not be removed without special permission. If a student removes any theme from his file he should leave a note in the file explaining when and by whose authority it has been taken.



3. Corrected themes are to be handed to the instructor separately from original work, not later than one week after they have been returned to the student.
4. Make all corrections, however slight, indicated in the margin of the essays. Use *Red Ink* for corrections..
5. Do not erase the instructor's correction signs; write over them when necessary.
6. Do not rewrite the essay unless directed to do so. Should it be necessary to rewrite, *return the original* with the rewritten copy, marking the latter in red ink "Rewritten."
7. Strike out all words, phrases, or sentences that are not to be retained in the corrected copy by drawing a line through them. Parentheses do not indicate omission.
8. Corrections must be carefully and intelligently made. The grade for the semester will be given upon the revised work, not upon the original copy.

### MARKS USED IN CRITICISM.

*amb.*—Ambiguous.

*ant.*—Antecedent needs attention.

*awk.*—Awkward expression.

*bal.*—Balance in construction lacking.

*C. or cap.*—Capitalize.

*cf.*—Compare two expressions underlined.

*cl.*—Not clear.

*cnst.*—Construction faulty

*coh.*—Sentence or paragraph not coherent.

*con.*—Connection lacking

*cond.*—Condense.

*emph.*—Emphasis of the sentence or paragraph.

*Eng.*—Word not in good use.

*exp.*—Expand.

*fig.*—Error in use of figurative language.

*gr.*—Ungrammatical.  
*kp.*—Out of keeping with style of essay.  
*l. c.*—Lower case. Do not capitalize.  
*p.*—Punctuation.  
*pos.*—Position of words.  
*rep.*—Repetition.  
*sen.*—Sentence structure faulty.  
*seq.*—Sequence of sentences or paragraphs.  
*sl.*—Slang.  
*sp.*—Spelling.  
*taut.*—Tautology.  
*tense seq.*—Sequence of tenses.  
*tr.*—Transpose words indicated.  
*trite.*—Hackneyed or commonplace expression.  
*U.*—Sentence or paragraph unity.  
*wod.*—Word not well chosen.  
*δ.*—Omit.  
*?*—Truth or accuracy questionable.  
*1, 2, 3, 4, etc.*—Rearrange in conformity with numbers.  
*X* or *!!*—Error obvious.  
 $\overline{\wedge}$ —Word or words omitted.  
 $\P$ —Paragraph.  
 No  $\P$ —Do not paragraph.  
 || *cnst.*—Parallel construction.

## PLAGIARISM.

The themes assigned, unless it is explicitly stated that they are exercises in selection or re-organization, are supposed to be the original work of the student. Whenever he has occasion to make use of the language of another, even if only a single phrase, he should denote the fact by quotation marks. The borrowing of ideas from another should be indicated by marginal or footnote references to the original. Failure to observe these rules scrupulously will be regarded as cheating; and the penalty of suspension from the University will be invoked.

## CONDITIONS.

A condition in rhetoric will not be removed merely by examination. The student will be required to do additional writing sufficient to make up his deficiency.

## LATE THEMES.

A theme is late, if, for any reason, it is not handed in *at the beginning of the hour* for which it is assigned. The instructor will receive themes only at the appointed time. Late themes must be handed to the instructor or to the Theme Clerk. All late themes must be made up, but full credit will not be given for them. More than three late papers in a semester will seriously impair a student's credit. Any student who has three late papers, for which good excuse has not been given, will be warned.

## ABSENCES.

More than three absences in a semester will impair a student's credit. Students with three unexcused absences will be warned. Tardiness will be counted as absence unless the student explains his lateness and has the record corrected.

## NOTE-BOOKS.

Each student is expected to keep a systematic note-book covering assignments, class-talks, reference work, and assigned readings. He should also make note of questions of grammar, diction, etc. in connection with his reading or conversation, and bring them up for class discussion. The note-book should furnish to the instructor an intelligible record of the student's work.

## CONFERENCES.

Each student is expected to consult his instructor in regard to his work, at least twice each semester. He should make appointments with the instructor at the latter's regular consultation hours.





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